

“Of old sat Freedom on the heights.”

## “OF OLD SAT FREEDOM ON THE HEIGHTS.”

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Of old sat Freedom on the heights,  
The thunders breaking at her feet:  
Above her shook the starry lights;  
She heard the torrents meet.

There in her place she did rejoice,  
Self-gather'd in her prophet mind,  
But fragments of her mighty voice  
Came rolling on the wind.

Then stept she down through town and field  
To mingle with the human race,  
And part by part to men reveal'd  
The fulness of her face—

Grave mother of majestic works,  
From her isle-altar gazing down,  
Who, god-like, grasps the triple forks,  
And, king-like, wears the crown.

Her open eyes desire the truth.  
The wisdom of a thousand years  
Is in them. May perpetual youth  
Keep dry their light from tears;

That her fair form may stand and shine,  
Make bright our days and light our dreams,  
Turning to scorn with lips divine  
The falsehood of extremes!

# OF OLD SAT FREEDOM ON THE HEIGHTS.

## PART-SONG.

*Grave.* W. G. CUSINS.

SOPRANO. *f*  
Of old sat Free - dom on the heights, The thun - ders

ALTO. *f*  
Of old sat Free - dom on the heights, The thun - ders

TENOR. *f*  
Of old sat Free - dom on the heights, The thun - ders

BASS. *f*  
Of old sat Free - dom on the heights, The thun - ders

PIANO. *Grave.*  
(*ad lib.*) *f*

break - ing at her feet: A - bove her shook the star - ry lights; She

break - ing at her feet:.. A - bove her shook the star - ry lights; She

break - ing at her feet:... A - bove her shook the star - ry lights;.. She

break - ing at her feet:... A - bove her shook the star - ry lights; She

OF OLD SAT FREEDOM ON THE HEIGHTS.

heard . . the tor-rents meet. There in her place did she re - joice, Self -

heard . . the tor-rents meet. There in her place did she re - joice, Self -

heard . . the tor-rents meet. There in her place did she re - joice, Self -

heard . . the tor-rents meet. . . There in her place did she re - joice, Self -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are: "heard . . the tor-rents meet. There in her place did she re - joice, Self -".

- gath-er'd in her pro - phet-mind, But frag - ments of her might - y voice Came

- gath-er'd in her pro - phet-mind, But frag - ments of her might - y voice Came

- gath-er'd in her pro - phet-mind, But frag - ments of her might - y voice Came

- gath-er'd in her pro - phet-mind, But frag - ments of her might - y voice Came

The second system of the musical score continues the four-part vocal setting and piano accompaniment. The lyrics are: "- gath-er'd in her pro - phet-mind, But frag - ments of her might - y voice Came".

OF OLD SAT FREEDOM ON THE HEIGHTS.

*poco più mosso.*  
*mp*  
roll - ing down the wind. Then stept she down thro' town and

*mp poco più mosso.*  
roll - ing down the wind. Then stept she down thro' town and

*mp poco più mosso.*  
roll - ing down the wind. Then stept she down thro' town and

*mp poco più mosso.*  
roll - ing down the wind. Then stept she down thro' town and

*poco più mosso.*  
*mp*

*cres*  
field To min - gle with the hu - man race, to min - gle with the

*cres.*  
field To min - gle with the hu - man race, to min - gle with the

*cres.*  
field To min - gle with the hu - man race, to min - gle with the

*cres.*  
field To min - gle with the hu - man race, to min - gle with the

*cres.*  
field To min - gle with the hu - man race, to min - gle with the

*f*

OF OLD SAT FREEDOM ON THE HEIGHTS.

*mf* *rit.*

hu - man race, And part by part to men re - veal'd The full - ness of her

*mf* *rit.*

hu - man race, And part by part to men re - veal'd The full - ness of her

*mf* *rit.*

hu - man race, And part by part to men re - veal'd The full - ness of her

*mf* *rit.*

hu - man race, And part by part to men re - veal'd The full - ness of her

*Tempo Imo.* *dim.*

face— Grave mo - ther of ma - jes - tic works From her isle - al - - tar ga - zing

*Tempo Imo.* *dim.*

face— Grave mo - ther of ma - jes - tic works From her isle - al - - tar ga - zing

*Tempo Imo.* *dim.*

face— Grave mo - ther of ma - jes - tic works From her isle - al - - tar ga - zing

*Tempo Imo.* *dim.*

face— Grave mo - ther of ma - jes - tic works From her isle - al - - tar ga - zing

OF OLD SAT FREEDOM ON THE HEIGHTS.



down, Who, God - like, grasps the tri - ple forks, And King - like, wears the

down, Who, God - like, grasps the tri - ple forks, And King - like, wears the

down, Who, God - like, grasps the tri - ple forks, And King - like, wears the

down, Who, God - like, grasps the tri - ple forks, And King - like, wears the

*mf* *cres.*



crown: Her o - pen eyes de - sire the truth, her o - pen eyes de - sire the

crown: Her o - pen eyes de - sire the truth, her o - pen eyes de - sire the

crown: Her o - pen eyes de - sire the truth, her o - pen eyes de - sire the

crown: Her o - pen eyes de - sire the truth, her o - pen eyes de - sire the

*f* *cres.*

OF OLD SAT FREEDOM ON THE HEIGHTS.

truth. The wis - dom of a thou - sand years is in them.

truth. The wis - dom of a thou - sand years is in them.

truth. The wis - dom of a thou - sand years is in them.

truth. The wis - dom of a thou - sand years is in them.

*Andante grazioso.*

May per - pet - ual youth keep dry their light from tears, . .

May per - pet - ual youth keep dry their light from tears, . .

May per - pet - ual youth keep dry their light from tears, . .

May per - pet - ual youth keep dry their light from tears, . .

*Andante grazioso.*



OF OLD SAT FREEDOM ON THE HEIGHTS.

May per - pet - ual youth . . keep dry their light from tears; That her fair

May per - pet - ual youth keep dry their light from tears; That her fair

May per - pet - ual youth keep dry their light from tears; That her fair

. May per - pet - ual youth keep dry their light from tears; That her fair

form may stand and shine, Make bright our days and light our dreams,

form may stand and shine, Make bright our days and light our dreams,

form may stand and shine, Make bright our days and light our dreams,

form may stand and shine, Make bright our days and light our dreams,

OF OLD SAT FREEDOM ON THE HEIGHTS.

Turn - ing to scorn with lips . . di - vine . . The false - hood of ex -

Turn - ing to scorn with lips . . di - vine . . The false - hood of ex -

Turn - ing to scorn with lips di - vine The false - hood of ex -

Turn - ing to scorn with lips di - - vine The false - hood of ex -

- tremes! the false - hood of ex - tremes! May per - pet - ual youth keep

- tremes! the false - hood of ex - tremes! May per - pet - ual youth keep

- tremes! the false - hood of ex - tremes! May per - pet - ual youth keep

- tremes! the false - hood of ex - tremes! May per - pet - ual youth keep

OF OLD SAT FREEDOM ON THE HEIGHTS.

dry their light from tears; . . . That her fair form may stand and

dry their light from tears; . . . That her fair form may stand and

dry their light from tears; That her fair form may stand and

dry their light from tears; . . . That her fair form may stand and

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, and the piano accompaniment is in grand staff. The lyrics are: "dry their light from tears; . . . That her fair form may stand and". The music features a crescendo (cres.) leading into the final phrase.

shine, . . . Make bright our days and light our dreams Turn - ing to

shine, Make bright our days and light our dreams Turn - ing to

shine, . . . Make bright our days and light our dreams Turn - ing to

shine, Make bright our days and light our dreams Turn - ing to

The second system of the musical score continues the vocal and piano parts. The lyrics are: "shine, . . . Make bright our days and light our dreams Turn - ing to". The music features a mezzo-forte (mf) dynamic marking.

OF OLD SAT FREEDOM ON THE HEIGHTS.

scorn with lips . . di - vine . . The false - - - hood, the

scorn with lips . . di - vine . . The false - - - hood, the

scorn with lips . . di - vine . . The false - - - hood, the

scorn with lips . . di - vine . . The false - - - hood, the

*Allargando molto.*  
false - - - hood of ex - - - tremes.

false - - - hood of ex - - - tremes.

false - - - hood of ex - - - tremes.

false - - - hood of ex - - - tremes.

*Allargando molto.*  
false - - - hood of ex - - - tremes.